

FROM CASABELLA TO ARQUITECTURA. The Italian influence on Portuguese post CIAM debate

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Abstract

With the number 57-58 of 1957, the magazine "Arquitectura" declares the beginning of a new phase. In a country at the edge of Europe, far from the debate on modern architecture and marked by a dictatorship that has limited its contact with the outside world, this magazine (founded in 1927 and led by the ICAT group until 1957) represented the main diffusion medium of ideas and international contributions to the debate on modern architecture in Portugal.

At the same time, the magazine represented a selection and filter of what was spread from the outside within the country.

On this basis, the proposal for the "REVISITING THE POST-CIAM GENERATION" symposium intends to investigate the influence that the Italian modern architecture, conveyed by the Italian magazines (for ex. "Casabella") through "Arquitectura", has had on the Portuguese post CIAM debate.

"Casabella", which together with the contemporary "Domus" represented the main Italian magazine leading international debate of these years, was well known by the editorial group of the magazine "Arquitectura" and offered an interesting source for the development of articles concerning Italian architecture.

*Indeed, the diffusion of the Italian projects and critical articles dates back already from the 40s with the publications of the articles by Ernesto Nathan Rogers and the projects of Giuseppe Terragni. On the other hand, it will be necessary to wait until 1972 for Vittorio Gregotti to publish the works of Álvaro Siza Vieira for the first time, beginning a season of renewed interest in Portuguese architecture coinciding with the end of the dictatorship (see V. Gregotti, *Architetture recenti di Álvaro Siza*, in "Controspazio", 9, Sept. 1972, 22-39).*

Keywords: Identity; regionalism; history; tradition; crafts.

Premise. The magazine "Arquitectura"

If it is true that the literature is one of the parameters used to evaluate the architectural level of a country; the analysis of the overtime changes within the "Arquitectura" journal could represent a compelling approach to study the evolution of the internal architectural debate inside Portugal.

"Arquitectura" was the main mean of circulation of ideas and contribute to the establishment architectural awareness within the nation, as well as ensuring the access to duly selected international contributions.

The journal was founded in 1927, at the same time as the major international journals. Indeed, with the exception of "The Architectural Review", active since the end of the nineteenth century, the Italian "Casabella" (originally named La Casa Bella) and the French "L'Architecture d'Aujourd'hui" were founded respectively in 1928 and 1930. All together these actively provide the fuel to the international debate.

However, the story of the "Arquitectura" journal was different. At first, between the 1927 and 1939 (*first series*), the journal was published irregularly, without a proper editorial policy and object of the repressive influence of the authority; up to the moment of its interruption during the Second World War.

The turning point came in 1947, when the Iniciativas Culturais Arte and Técnica (ICAT) group and in particular Francisco Keil do Amaral took the direction of the journal.

That period, between the end of the Forties and the beginning of the Fifties, was truly extraordinary, I would say magical, thanks above all to the many stimulus and the considerable enthusiasm that characterized it. The fall of the fascist regimes had determined, after World War II, the inevitable opening of Salazar government, forced to renounce the radical initial isolation. Consequently, contacts that were previously impossible to make, were possible, while even the censure was less oppressive. The same European landscape was particularly vivid in those years of "reconstruction", which, as is known, were clearly characterized by the

affirmation of the principles proposed by the International Congresses of Modern Architecture¹. (G. Giangregorio, 2002, 8)

The ICAT group led the journal between the 1947 and 1957 (*second series*), shaping a period of great changes. The opening granted by Salazar allowed the diffusion of international architectures and critical papers within the country; papers by Le Corbusier, Gropius, Alvar Aalto, Breuer and Neutra were published, as well as those by Geidion and E. N. Rogers. From Italy, papers on the architectures of Terragni were published, among others².

Thus, in Portugal, there was a growing critical awareness of the international debate, thanks to the greater openness towards external influences.

This period was characterized by the formation of groups aiming to the diffusion of a modern architecture, the group *Organização dos Arquitectos Modernos* (ODAM), group that acted between the 1947 and 1952 in Porto, and the above-mentioned ICAT group, active in Lisbon since 1946 up to the 1960. These were the years of the first experimentation on residential buildings in which the architects tried to translate the traits of the Portuguese culture to modern living.

However already with the first attempts, it was visible how the integration of modern issues had to constantly come to terms with a rooted local identity. Portugal was an outlying country, characterized by a delay in the industrialization process and overall a rural country; these aspects, together with the important role covered by craftsmanship, led to a constant consideration on the need for a

¹ 'Quel periodo, tra la fine degli anni Quaranta e l'inizio degli anni Cinquanta, è stato davvero straordinario, direi magico, grazie soprattutto ai molti stimoli e al notevole entusiasmo che lo hanno caratterizzato. La caduta dei regimi fascisti aveva determinato, nel secondo dopoguerra, l'inevitabile apertura del governo di Salazar, costretto a rinunciare al radicale isolamento iniziale. Conseguentemente, diventavano possibili contatti fino ad allora improponibili, mentre persino la censura era meno oppressiva. Lo stesso panorama europeo era particolarmente vivo in quegli anni di "ricostruzione", che, come è noto, risultarono chiaramente caratterizzati dall'affermazione dei principi proposti dai Congressi Internazionali di Architettura Moderna'. Translated by the author.

² This refers to the paper by E.N. Rogers *To Architecture students (Ao estudante de Arquitectura)* published in "Arquitectura", 28, Jan. 1949 or to Terragni's projects published in *Citizen's center in Lissone. Arch. Terragni e Carminatti (Casa do Povo em Lissone. Arq. Terragni e Carminatti)*, "Arquitectura", 25, June 1948.

new architecture to go along the line with experimentations and modern language, but at the same time rooted within the Portuguese tradition.

This issue is clearly addressed in the paper *O Problema da Casa Portuguesa* by Fernando Távora (Távora, 1947) where the architect declares how Portugal should open up to new international inspiration to meet the present housing needs. The history, meant as part of man's evolution and country's tradition, cannot be forgotten, but interpreted according to new needs; what can be forgotten is the historical derivation, the use of applied decoration, of the *style*, as only mean to legitimize architecture (obvious is the critique to the style dictate by the authority and to the *português suave*). Yet Távora refers to the honesty of the popular houses, as an example of integration of the tradition (meant as an interaction with the space, the materials and the buildings techniques) with the modern applications³. Along the same lines is placed the concept of *regionalismo honesto* defined by Keil do Amaral in the paper *Uma Iniciativa Necessária [A Necessary Initiative]*, which predicts the educative goal of the future *Inquérito à Arquitectura Regional* (Amaral, 1947).

The gradual opening towards the outside reached the peak with the first direct contact with the international debate in 1952, when Viana da Lima was invited by S. Giedion and J. L. Sert, as a Portuguese delegate, to CIAM. As a consequence, the ODAM group joined the CIAM by attending in the last meetings of the group; among the various contributions, stand out the one proposed during the CIAM X, with the topic *Habitat*, which used the rural community as an expression of the gradual return toward tradition and vernacular architecture.

³ In Italy, a figure linked to the recovery of vernacular architecture is Giuseppe Pagano (1896-1945). His research, recorded in the *Architettura rurale Italiana [Italian rural Architecture]* catalogue and presented at the Milan Triennale in 1936, focused on researching the origins of modern architecture in rural and popular tradition. Pagano, not only wanted to identify in the elementary geometry of spontaneous architecture a proximity to the modern and its link with tradition, but wanted, above all, to promote a return to the relationship with the site and with the tradition, so strong in vernacular architecture. His research will be the basis of the subsequent investigations by Rudofsky, Cosenza and Ponti.

However, practically from the beginning, many criticisms took place, determined by the surprise, not always pleasant, caused by the supposed application of those ideas, which were also considered very solid and consistent. Quickly, this protest, born in many European countries such as Italy or England, ended up in a sort of revolt in CIAM. A very explicit testimony to all this was the abandonment of Le Corbusier, who was also the dominant figure of those Congresses. The Swiss architect decided not to go to the last CIAM, sending a very nice letter, in which he stated that he considered "the killing of father" necessary. To the letter he added a drawing, which probably represented the architect himself: a giant figure with a child on his shoulders. The following period was dominated by the need for a balance and the awareness of the importance of a project immersed in reality or, more precisely, in the various European realities.⁴ (G. Giangregorio, 2002, 8-9).

New editorial lines. The relationship with the magazine "*Casabella - Continuità*"

The number 57/58 of January/February 1957 "*Arquitectura*" marks the beginning of a new phase and of the so-called *third series*. The direction of the journal is taken over by a group of architects from the Escola de Belas Artes de Lisboa (Carlos Duarte, Federico Santana, José Daniel Santa-Rita, Nikias Skapikias and, later, Nuno Portas).

The task of these architects was, on the one hand, to establish a new editorial policy for the journal in order to maintain the open attitude toward the outside;

⁴ 'Tuttavia, praticamente sin dall'inizio, presero corpo numerose critiche, determinate dalla sorpresa, non sempre piacevole, provocata dalla supposta applicazione di quelle idee, che pure erano considerate molto solide e consistenti. Rapidamente, tale contestazione, nata in molti paesi europei come l'Italia o l'Inghilterra, finì per determinare una specie di rivolta negli stessi CIAM. Una testimonianza molto esplicita di tutto ciò fu l'abbandono di Le Corbusier, che pure era la figura dominante di quei Congressi. L'architetto svizzero decise di non andare all'ultimo CIAM, inviando una lettera molto bella, nella quale affermava che riteneva necessaria "l'uccisione del padre". Alla lettera aggiunse un disegno, che probabilmente rappresentava lo stesso architetto: una figura gigante con un bambino sulle spalle. Il periodo seguente risultò dominato dalla necessità di un bilancio e dalla consapevolezza dell'importanza di un'immersione del progetto nella realtà o, più precisamente, nelle varie realtà europee'. Translated by the author.

on the other hand, to define the new guidelines to address the innovative architectural research and the Portuguese critics in the post CIAM debate (Duarte, 1957 b).

During the establishment of a new editorial policy, greater and new emphasis was given to foreign contributors in order to fuel the internal debate focused on internationally, shared ideas and issues. Starting from the issue number 62 of July 1958, the section *Das revistas estrangeiras* [From foreign magazines] was created aiming to provide a window to the international literature, critical texts or architectural projects. Among the journals published we mention: "The Architectural Review", "Architectural Record", "Architectural Design", "Architecture d'Aujourd'hui" and the Italians "Urbanistica", "Architettura. Cronache e storia", "Chiesa e Quartiere" and "Casabella".



Figure 1. Cover of "Arquitectura", 57/58, Jan./Feb 1957 and of "Casabella-Continuità", 214, Feb./March 1957.

In this background, "Casabella" played a fundamental role. Founded in 1928 with the name "La Casa Bella", this journal, together with "The Architectural Review", was the main protagonist of the European debate (Rogers, 1959 b, 2).

In the same way, thanks to the large quantity of architectural journals in Italy with whom to deal with, it built a solid editorial structure⁵.

Due to its favored condition, "Casabella" has had, among other journals, a decisive role in the definition of the new editorial structure of the "Arquitectura" journal. The similarities are already visible in the format: starting from the 1957 the Portuguese journal increased its size (23 x 31.5 cm) reaching almost the same as the Italian one; changes in the internal structure were made as well, and the new apparatus *Das revistas estrangeiras [From foreign magazines]* seems to be inspired by the section *Dai giornali e dalle riviste [From newspapers and magazines]* of the Italian journal. Finally, the editorial authored by Carlos Duarte or the papers by Nuno Portas fulfill an incisive role for the journal itself, by defining the typology of topics addressed in the issue in accordance to the national and international debate (almost recollecting the editorials of E.N. Rogers).

Overall, the policy adopted by the new editorial group reached a greater unity, promoting papers with monographic topic like architects or specific geographic areas, or related to morphological-type or schools of architecture, often using the Italian journal as a source from which select international contributions and graphics.

In addition to these general references, which suggest "Casabella" as a possible editorial model, the main affinity between the two journals can be found in the issues addressing the changes in the international debate: the conclusion of the

⁵ In the first half of the twentieth century, many architectural magazines were born in Italy, among which we remember: "Domus" (1928-), founded by Giò Ponti; "Urbanistica" (1932-); "Metron" (1945-1954), founded by A.P.A.O.; "Spazio" (1950-1953), founded by Luigi Moretti; "Chiesa e Quartiere" (1955-1968); "Architettura. Cronache e Storia" (1955-2005), founded by Bruno Zevi; "Zodiac" (1957-1963), founded by Adriano Olivetti.

CIAM required a reflection on the enlargement and deepening of the functionalist limits of the Modern Movement.

In Italy, these issues were mainly addressed in the editorials of "Casabella" by E. N. Rogers, editor of the magazine since 1953. Within his editorials, Rogers attempted to bring the problem of architecture, which had become a scientific and objective study of human relationships with the consequent disconnection from reality, back to the importance of the relationship with the place, tradition and history. This without forgetting the modern approach that freed the abstract geometries from the naturalistic stylistic features of classicism. In this consists that *continuity*, so much praised by Rogers, meant as *continuity* not only with the *courtly* history but also and especially the *vulgar* one, in its horizontality. This *continuity* represented the central theme of debate of the new generation of architects and encouraged the director of the journal to rename the journal as "Casabella – Continuità"⁶. According to this assumption, the Milanese architect will summarize the concept of *preesistenze ambientali*⁷ (Rogers, 1959 a).

During the direction of Rogers, "Casabella" began to publish the research project of architects who developed their architectures starting from the historical/cultural data, approach that attracted criticisms from the international environment (Banham, 1959).

This explains Rogers' criticism, in his famous *article L'evoluzione dell'architettura. Risposta al custode dei frigoriferi [The evolution of architecture. Reply to the custodian of the frigoriferi]*, to Reyner Banham's superficiality in judging the brave research of the Italian architecture of a transversal relationship with history

⁶ Rogers changes the name of the magazine from "Casabella" to "Casabella-Continuità" in 1954. The magazine will keep the name "Casabella-Continuità" for thirteen years, from 1954 to 1965, that is for the entire period in which Rogers was its director. Later it will be called "Casabella" again.

⁷ The concept of *preesistenze ambientali* was introduced by Rogers in his editorials on "Casabella" starting from 1955. The choice to keep the concept in Italian depends on how it was often erroneously translated with the English word *context*, a word that was introduced in Italy only in the seventies (Gregotti, V. (1982), *Le territoire de l'architecture suivi de Vingt-quatre projets et réalisations*, Paris, L'équerre). For Rogers, the concept of *preesistenze ambientali* refers to the need for architecture to dialogue with the surrounding physical environment, but above all to be part of a historical *continuum*.

(accused of being *Neoliberty*). Moreover, to Rogers, the major limit was the denial of a possible recovery of the history antecedent the machinist revolution, as if '*those architects who today refer to de Stijl are more acceptable than those who take Liberty because that "constitutes at least a return to forms created after the demarcation line "between our age and a past that now is finished"*' (Rogers, 1959, 3).

The position proclaimed by the new editors of the "Arquitectura" journal, within the post-CIAM Portuguese debate, was very similar to that proposed by E. N. Rogers.

As Carlos Duarte states in his first editorial published in the issue n. 60, October 1957, the new generation of Portuguese architects no longer identify itself in the language of an international style, based on the '*uniformity of human behavior*' (Duarte, 1957 b), but was rather looking for a *continuity*⁸ with the past and not a break.

The Italian influence on Portuguese post CIAM debate

In the editorial *Continuità o Crisi? [Continuity or Crisis?]* published in 1957 in the issue number 215 of "Casabella", Rogers stated:

The great misunderstanding arises when one looks at a *style* of the Modern movement with figurative appearances and not according to the expressions of a method which has attempted to establish new and clear relations between contents and forms in the phenomenology of a historical-pragmatic process, always open, which, as it excludes all apriorism in the

⁸ The term *continuity* was both used by Duarte, Sant'Ana, Santa-Rita and Scapinakis in the editorial published in "Arquitectura" n. 60 and from Duarte in the article *Três obras de Mário Ridolfi [Three works by Mario Ridolfi]* in "Arquitectura" n. 57/58. Also Nuno Portas refers to this *continuity* in *Progressos Recentes [Recent Developments]* "Jornal da Letras, Artes" e Ideas n. 70, Jan. 1963.

determination of those relationships, so cannot be judged by the schemes...⁹
(Rogers, 1957, 3)

This selected passage from Rogers' editorial shows how, beside the focus on the recovery of history meant as *preesistenze ambientali*, another important topic in the Italian debate of the 60s consisted of the need to translate and adapt the lesson of the modern to the new historical, social and political issues.

Italy was divided between Milan, headquarters of the industries and showroom of the wealthy investments that contributed to its Modern appearance, and Rome where 'a front of modern architects never existed' (De Giorgi, 1977, 23).

Side by side to the first Neoliberty experiments in the North there is strong Roman Neorealist culture that branches off to all art field, from the architecture to the literature, from the painting to the filmography, manifested in the sensitive work of Pier Paolo Pasolini. In this context the journal "Casabella – Continuità" was committed to publish and propagate a certain line of architects compliant with the socialist ideals that confronted the historical and cultural reality of a country emerging from a post-war reconstruction and ready to become a small industrial power. This at the expense of a high quality professionalism conveyed by other journals¹⁰.

It is there, in the new agenda of the journal "Casabella – Continuità" that was taking shape, that the editors of the "Arquitectura" journal select the Italian architectural production to be spread in Portugal.

The explanation can be found by taking a step back to the issue n. 57/58 of January/February 1957, the last of the second series of the journal. Within this issue, Carlos Duarte selected three projects by the Italian architect Mario Ridolfi,

⁹ 'Il grande equivoco sorge quando si persiste a considerare lo *stile* del Movimento Moderno dalle apparenze figurative e non secondo le espressioni di un metodo che ha tentato di stabilire nuove e più chiare relazioni tra i contenuti e le forme entro la fenomenologia di un processo storico-pragmatico, sempre aperto, che, come esclude ogni apriorismo nella determinazione di quelle relazioni, così non può essere giudicato per gli schemi...'. Translated by the author.

¹⁰ This refers to the architectural magazines "Domus" (1928-) founded by Giò Ponti and "Spazio" (1950-1953) founded by Luigi Moretti.

taking as a reference the article *Alcune recenti opere di Mario Ridolfi* [Some recent works by Mario Ridolfi] by Vittorio Gregotti published in "Casabella", 210 of 1956. Duarte introduces and identifies Ridolfi as one of those architects able to achieve that *continuity* with history, place and tradition he promotes, and by doing so he mentions the problems that afflict the international debate (Duarte, 1957 a).

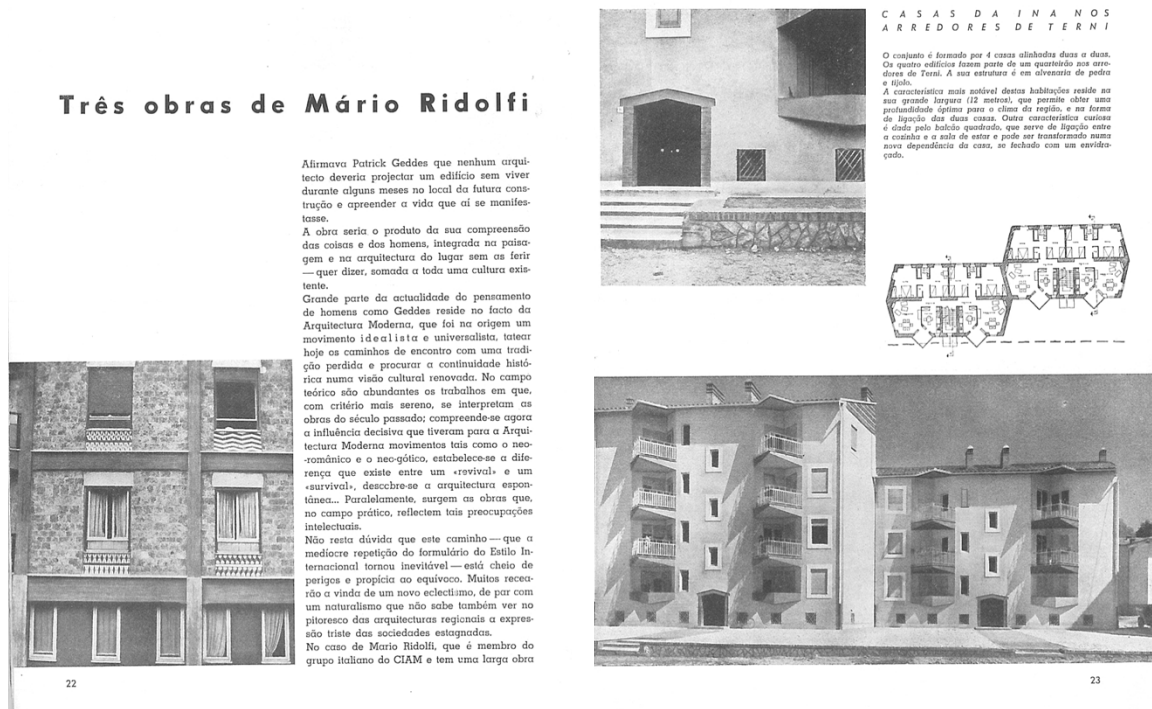


Figure 2. Excerpt of the paper *Três obras de Mário Ridolfi* [Three Works by Mario Ridolfi], "Arquitectura", 57/58. Jan./Feb. 1957, 22, 24.

Ridolfi was an architect with a socialist background engaged both in the political struggle and in the battle against architectural speculation. His architectural research was aimed at depict the values of the post-war society, by combining the styles and languages of the Modern Movement with the tradition of the Italian style of living and building; it was a patient research that was using the continuous reading and interpretation of the place and history to mediate between expressionism and rationalism. It is not by chance that the Roman architect Alessandro Anselmi, when named to describe Ridolfi, defines him as an a-

*novecentista*¹¹ architect and explains how '*Ridolfi's architecture is not "candid", it is not "pure", axiomatic [...], but "corrupted" by the place, "dirtied" by the material, full of the craftsmanship knowledge that always and inevitably accompanies the construction of architecture*' (A. Anselmi, 2005, 196).

As well as many other Italian architects of the fifties, Ridolfi uses the exposed structure as one of the most expressive traits of his poetics, promoting the dialogue between the structural frame born of the modernity patents and the domestic dimension. On one side, the wish to *deform* this articulated frame in relation to the context; on the other, the ability to stimulate its dialogue with the *physical expressiveness* of materials derived from local tradition. Expressiveness achievable only thanks to his love and knowledge of craftsmanship. The projects described in Carlos Duarte's paper, located in Terni, are: the workers' houses (1949-51), the Casa Chitarrini (1949-51) and a single-family house (1949-52), and are all expression of that poetics. The "workers' houses" represents the union of technological poverty with a logical, typological and figurative complexity. The shape of these houses, by some defined '*pointy houses*¹²', which could be misunderstood as the result of an empirical gesture, is actually '*result of a great knowledge of the region and of his interest in the problems of spontaneous architecture in general*' (Duarte, 1957 a, 24).

Later on, in the manuscript, Duarte will define the Casa Chitarrini as '*a modern work conceived in the intimacy of a tradition of the everyday life*'. The Casa Chitarrini is an example, recurrent in other works by Ridolfi, of how the rigidity of a building with an exposed structure, where the frame mesh is brought to the surface, is tamed by the materials used: local stone or, in the first floor, red plaster. The proximity to the tradition is, here, so strong that Duarte himself compares this building to Palazzo Rucellai, as if it was the son of a formal tradition from the Renaissance. The analogy with the Florentine palace can be found in the

¹¹ It means an exception within the twentieth century architects.

¹² The term *case a punta* was used by the architectural historian Giorgio Muratore (1946-2017) (Muratore, G. (1974), *Gli anni della ricostruzione [The years of reconstruction]*, "Controspazio", 3, Nov. 1974, 6-25).

similarity between the frame and the pillars, and in the subdivision of the building in basement, central body and crowning element.

The selection of Ridolfi can be interpreted as a desire to convey that part of Italian architecture linked to the knowledge and tradition of craftsmanship, to the expressiveness of the material and of the building details. Exactly that craft so fought and criticized by CIAM¹³.

It is within this frame that Nuno Portas writes his paper on Carlo Scarpa in the issue n. 59 of July 1957 of the journal "Arquitectura". Scarpa won the Olivetti award in 1956 and Portas himself had met him on occasion of a recent trip to Italy. The article opens with a quote by Bruno Zevi, from the Italian newspaper "L' Espresso", in which Scarpa is defined as a poet of Italian Modernism, an 'architect who does not accept the mechanisms of the profession' (Portas, 1957 a, 23). Portas then describes the projects designed for the Venice Biennale including the ticket office (1952), the garden (1950) and the Venezuelan pavilion (1954), as well as an internal picture of Palazzo Abatellis (1953-54) in Palermo.

By doing so he almost composes a manifesto of the poetics of the Venetian architect, centered, according to Portas, on the topics of the *decoration*, of the construction of a *spatial complexity* that investigates the relationship between interior and exterior and of the need to relate to a *pre-existing* place. Scarpa is another atypical architect of Italian Modernism; his *decoration* is not an applied ornament, a simple representation of a *style*, but corresponds to the achievement of a consonance relationship with history. This happens thanks to the continuous investigation of the expressiveness of structural joint allowed, once again, by the continuous relationship with the craftsmanship. An attitude that, as Portas states, represents a '*fundamental contribution in this critical period of architecture*' (Portas, 1957 a, 28).

¹³ As they stated at General Economic System (points 4 and 5) of CIAM's *La Sarras Declaration* in 1928.



Figure 3. Excerpt of the paper *Carlo Scarpa. Um arquitecto moderno em Veneza* [Carlo Scarpa. A modern architect in Venice] "Arquitectura", 59, July 1957, 23, 26.

To the reference to Ridolfi and Scarpa, can be added another manuscript by Nuno Portas that demonstrates the importance of Italian architectural production and the reading of "Casabella" for his generation. In the paper *Arquitectura Moderna Religiosa em Portugal* [Modern Religious Architecture in Portugal] (Portas, 1957 c) Portas resorts to the topic of the sacred architecture to highlight the challenges of the Modern style in representing a spiritual dimension, thus openly entering in the debate between Rogers, Argan and De Carlo on "Casabella" ¹⁴. Later he presents two Portuguese churches and compares them with the church of the Village in La Martella (1952-53) by Ludovico Quaroni and the church of the INA-

¹⁴ This theme is treated in the articles *Il metodo di Le Corbusier e la forma nella "Chapelle de Ronchamp"*, "Casabella-Continuità", 207, Sept./Oct. 1955; *Discussione sulla valutazione storica dell'architettura e sulla misura umana*, "Casabella-Continuità", 210, April-May 1956. This discussion between Giancarlo De Carlo and E. N. Rogers, was born after the publication of a letter by G.C. Argan in "Casabella-Continuità", 209.

casa quarter in Baggio di Figini and Pollini, starting from an article published in n. 208 of "Casabella", November/December 1955.

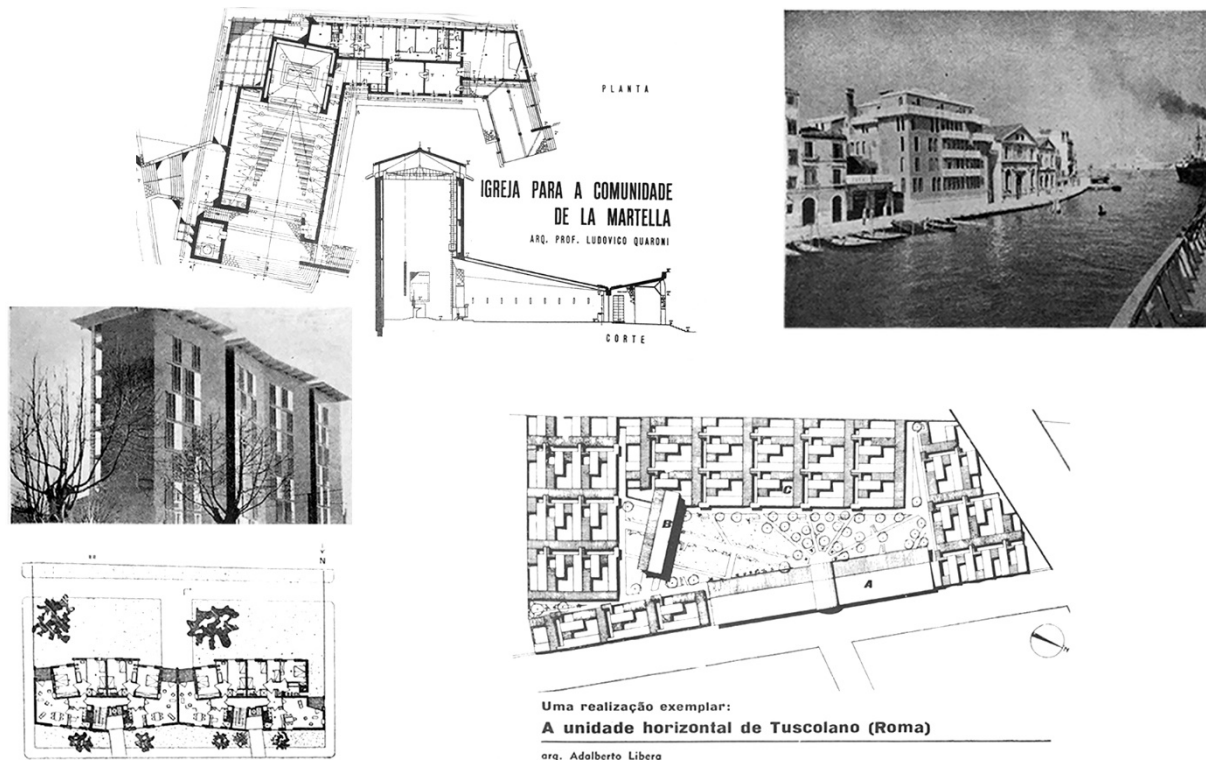


Figure 4. Excerpts of "Arquitectura" magazine. From left to right: Quaroni L., *Church of the Village in La Martella*, "Arquitectura", 60, Oct. 1957, 31; Gardella I., *Houses for Borsalino employees and House in Venice*, "Arquitectura", Dic. 63, 1958, 49; Libera A., *Horizontal Housing Unity in Tuscolano*, "Arquitectura", 64, Jan./Feb. 1959, 35.

The selection of projects described in the papers of these first issues of the third series of the "Arquitectura" journal, as well as the selection of Italian production published within papers or in the specific section *Das revistas estrangeiras* [From foreign magazines] (among which we remember the projects of Libera, Albini, Gardella, De Carlo, in addition to the aforementioned, Ridolfi and Scarpa), in the following decade, communicates the wish of the editorial board of the journal to divulge in Portugal that atypical Italian Modernism more similar to the Portuguese architectural approach and therefore useful to fuel the national debate.

At the same time, it is notable how the decision to following the editorial agenda of "Casabella" has completely excluded the diffusion of that line of Italian architects far from the socialist nature of the journal. This includes personalities such as Giò Ponti or Luigi Moretti, connected to the profession and to the entrepreneurial class, whose studies and projects on the *Mediterranean house* (Ponti) or on the value of *architectural space* (Moretti)¹⁵ would surely have been successful in the post-CIAM Portuguese debate contemporary to the issues of the "Arquitectura" journal analyzed (issues from 1957 to 1967).

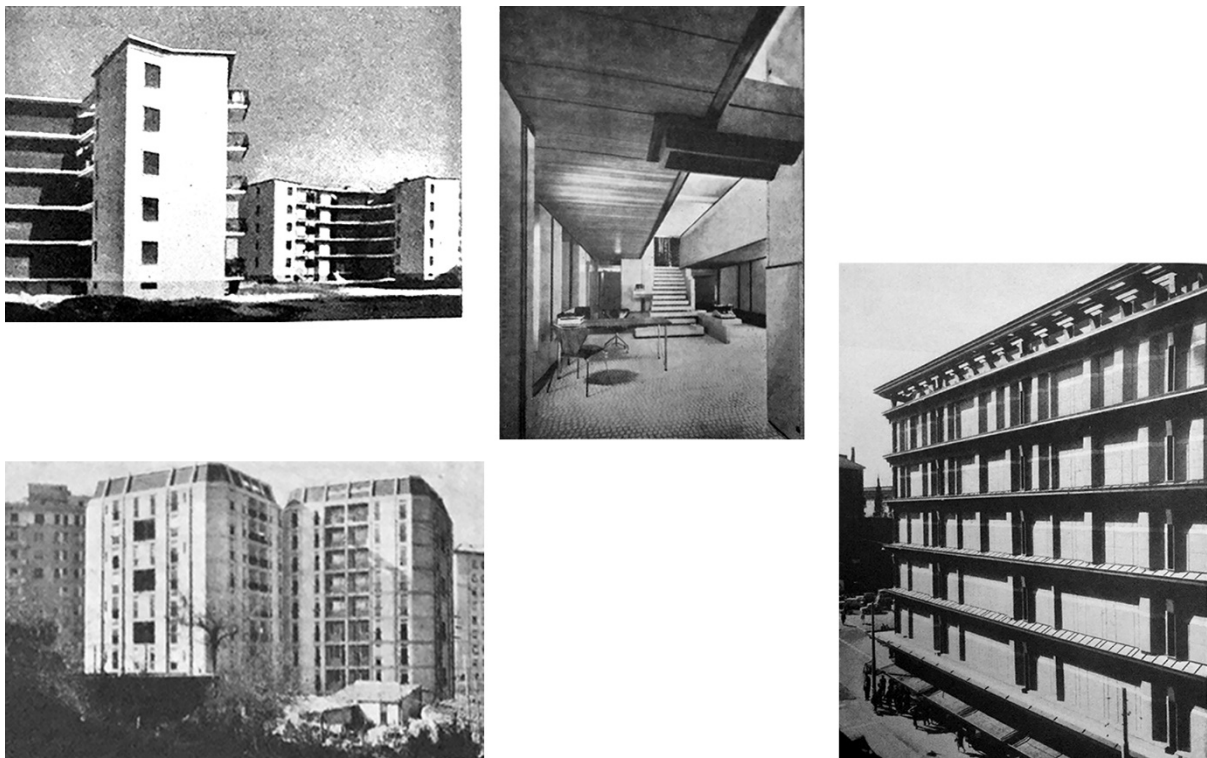


Figure 5. Excerpts of "Arquitectura" magazine. From left to right: Albini F., *Housing in Milan*, "Arquitectura", 64, Jan./Feb. 1959, 51; Scarpa C., *Olivetti shop in Venice*, "Arquitectura", 66, Nov. 1959, 58; Fiorentino M., Frankl W., Ridolfi M., *Towers in Viale Etiopia*, "Arquitectura", 66, Nov. 1959, 58; Albini F., *La Rinascente in Rome*, "Arquitectura", 76, Oct. 1962, 44.

¹⁵ Cf. footnote 10.

To conclude, if the influence of the magazine "Casabella" was important to set a cultural architectural line, another Italian actor played a decisive role in the definition of the Portuguese theoretical line post CIAM.

In 1955, Bruno Zevi founded the journal "L'Architettura. Cronache e Storia" willing to re-elaborate the functionalist rationalism through a new critical vision of history as a path aimed to F. L. Wright and the organic architecture. (Portas, 1957 b)

I think that [...] an influence, a very strong attraction was expressed for Frank Lloyd Wright, whose work, at that time, was spread by the magazine "Arquitectura" and the book "História da Arquitectura Moderna", by Bruno Zevi. We began our university studies with "Space, Time and Architecture" by Siegfried Giedion, our ABC, in which Wright's figure did not have the same meaning. Only later, the writings of Zevi came from Italy, which had a great impact for us [...] is the revision that Wright operates in the principles of CIAM (International Congress of Modern Architecture) which was of great importance.¹⁶ (A. Siza, 2008, 35)

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¹⁶ 'Creio que [...] uma atração muito forte tenha sido exercida por Frank Lloyd Wright, cuja obra, na época, era divulgada pela revista "Arquitectura" e pelo livro "História da Arquitectura Moderna", de Bruno Zevi. Tínhamos iniciado os estudos universitários com "Espaço, Tempo e Arquitectura" de Siegfried Giedion, o nosso silabário, em que a figura de Wright não tem o mesmo significado. Só depois disso chegaram de Itália os escritos de Zevi, que tiveram em nós um grande impacto. [...] é a revisão que Wright opera nos princípios do CIAM (Congressos Internacional de Arquitectura Moderna) que tem uma grande importância'. Translated by the author.

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